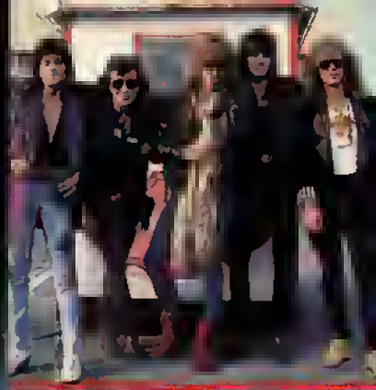
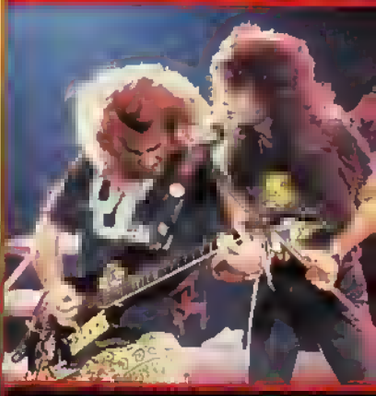
1987
MONSTERS OF ROCK
BON JOVI
DIO
METALLICA
ANTHRAX
W.A.S.P.
Cinderella
THE BAILEY BROTHERS
DONINGTON PARK SATURDAY 22nd AUGUST





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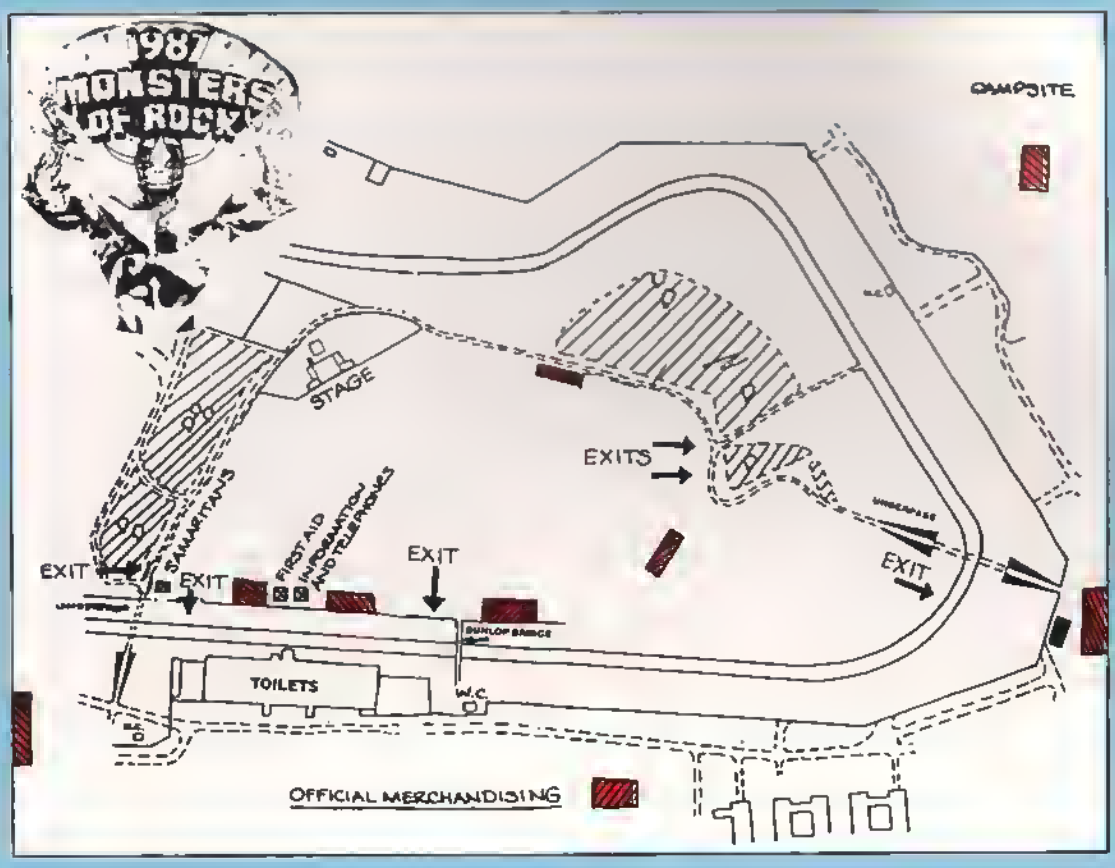

SPECIAL THANKS TO:—

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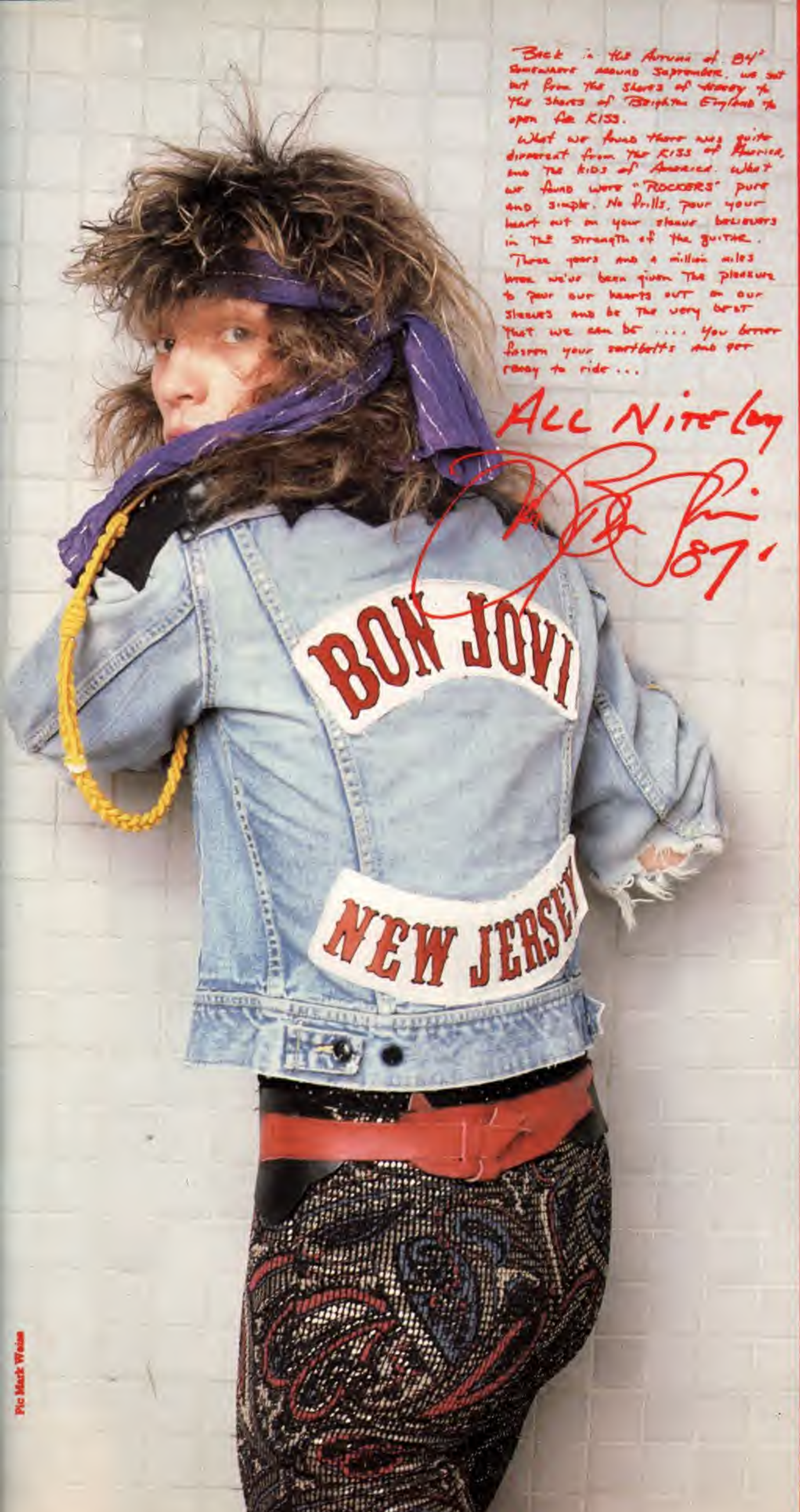
Back in the Autumn of 84' Somewhere around September, we set out from the shores of Hershey to the shores of Brighton England to open for KISS.

What we found there was quite different from the KISS of America, and the kids of America. What we found were "ROCKERS" pure and simple. No frills, pour your heart out on your sleave believers in the strength of the guitar.

Three years and a million miles later we've been given the pleasure to pour our hearts out on our sleeves and be the very best that we can be .... You better fasten your seatbelts and get ready to ride...

All Nite Long

Bon Jovi 87'



Pic Mark Weiss

BON • JOVI

"DONINGTON'S A big challenge, a big thrill. I know that it's a big weight on us, but what we've decided to do is not to worry about that but to try and make it as much *fun* as possible. Because the British kids were there from the beginning, and they've supported us all the way. It's for them that we're gonna make what is a real big event as intimate as possible."

Donington? *Intimate?* That's a bit like expecting a General Election to be a low key affair. Or the new Def Leppard platter to be just another album in the racks. Or your 21st birthday to be a quiet night down the local.

But what Jon Bon Jovi wants, Jon Bon Jovi generally gets. And he's decided that he wants 1987's Donnington to be a little different.

"Why not? I felt that the fans who've supported Donington all these years, the best thing would be to give them a real *cross-section* of bands: so there are the thrash bands like Anthrax and Metallica, plus Cinderella, who've been supporting us on the American tour but haven't had a chance to play in Britain, plus bands like Dio and W.A.S.P.

"And I've invited all the bands to stick around for the encores, and then, hopefully, we'll all play together. That's what *I'd* like to do!"

So Bon Jovi want to turn Britain's biggest rock festival into a cosy jam session, blunting the competitive edge that often underlines such events and bringing six quite different kinds of rock music onto one stage.

Don't underestimate them, they've done it before.

"On the American tour, every town we went into, the bands that lived there we'd invite along — and if they didn't play they'd get so much shit, they'd be *embarrassed* into playing. Anyone from Van Halen to Journey to Loverboy... anyone who wants to play with us just gets up there and does it.

"As for Donington, I don't know what songs we're gonna do, but anyone who can pick up a guitar, well, I'm certainly gonna have enough amplifiers up there to plug into...

"That's the kind of stuff we want to do to make things a bit special. I mean, we can't have more helicopters than previous year's headliners — that sort of thing's just not *us*.

"The way for Bon Jovi to do it is to try and keep it intimate like that. And say, Hey, we don't give a shit about competition, we just wanna make it a show. And if you wanna play, you're welcome! And if you don't...go home! The attitude of the day is; anything's possible!"

OK, so the best laid plans can come adrift, but I wouldn't leave early if I were you. And even if you do, I don't think you'll see Ronnie James Dio or Blackie Lawless hitching down the M1. Because in just a few short years, Bon Jovi have become a force to be reckoned with, and Jon himself has proved to be far more than just another pretty face, his forthright opinions and utter determination to succeed lending a voice of sanity to the crazy world of rock 'n' roll.

It's incredible to think that Bon Jovi's first self-titled LP only came out in 1984. Since then, in the space of three years and three albums, the band have achieved more than many do through a lifetime of bars and clubs and recording studios. Even so, when the release of 'Slippery When Wet' saw Bon Jovi *explode* into the big league last Autumn, a lot of people said who? And how? And why them and not us?

For the answers to those questions, you have to look back at least ten years.

Jon Bon Jovi was 14 years old when he decided to learn to play the guitar. Mastery of the instrument would, he surmised, enable him to stroll down to the beach near his New Jersey home of Sayerville and "pick up girls". That was probably the first and last time that Jon was ever flippant about his career in rock 'n' roll.

He learned last, and his high school days saw him in a succession of bands, eventually culminating in a ten-piece R&B outfit called the Atlantic City Expressway who, in dire need of a keyboard player who actually *possessed* some keyboards, recruited David Bryan.

So the original nucleus of Bon Jovi was formed, the two gaining invaluable experience on the Jersey music scene, even getting to jam with the likes of Springsteen!

Pix Mark Weiss

HEDONISM

BON · JOVI

It didn't last. David went off to study music at New York's famous Juilliard School and Jon joined a band called the Rest, before moving up to Manhatten to work at his cousin Tony Bongiovi's Power Station recording studio, making coffee and contacts, sweeping floors and, whenever he could, recording his own songs. One of which was called 'Runaway'.

'Runaway' was the song which launched Bon Jovi. It found its way, via a compilation album of local bands, onto the airwaves of New York's WAPP radio station and thence into the local charts. And that's when Jon Bon Jovi decided he'd better find himself a band!

So back came David — and no, he says, he's never regretted giving up Juilliard for rock 'n' roll — along with drummer Tico Torres and bassist Alec John Such, both experienced New Jersey musicians and both willing to take a flyer on the strength of Jon's talent and enthusiasm.

Last to join was guitarist Richie Sambora, who more or less recruited himself and who sums up Jon's attitude thus: "I knew that he was a smart determined guy. It was refreshing to find someone as young as I was who not only knew about the business, but who knew that rock 'n' roll was the only thing there could possibly be in your life — *and* that you had to work your ass off."

And work they did. After signing to Polygram Records, they set off as the eternal support band, bridesmaids to everyone from the Scorpions and Judas Priest to ZZ Top and Ratt, while 'Runaway' became a national Top 40 hit, the 'Bon Jovi' LP racked up sales, and their second album, '7800° Fahrenheit', went gold both have now gone platinum worldwide.

But it wasn't until 'Slippery When Wet' and its flagship singles, 'You Give Love A Bad Name' and 'Livin' On A Prayer', that Bon Jovi went *BANG!* They were opening for 38 Special in a small town in Iowa when the album hit Number 1, and all of a sudden, Bon Jovi were 'overnight' sensations. America had caught up with the rest of the world.

Because Bon Jovi's popularity had been high profile in Britain — not to mention Japan — almost from the beginning. The 'Bon Jovi' album was one of the UK's top selling imports throughout 1984, and after supporting on the Kiss tour that year, the band returned to play third on the bill at this very festival just one year later — and they were a smash.

There was never any doubt that they'd be back, and this year, with several chart hit singles and a sellout tour under their belts, they're set to take the Monsters of Rock by storm.

Britain has the hots for Bon Jovi — and the feeling is mutual.

"I'm really excited about Donington, we all are — it's a big gig to us," enthues Jon. "To me, Britain has always meant no frills rock 'n' roll...just shut up and play! And to me that's the greatest fun and challenge of all: just to get out there and play live.

"The audiences are great. I really dig the chance to play here, I love it when they have the singalongs. I wish we could have more of that in the States...

"*Miami Vice*, MTV...that's what American rock's about. It's more Hollywood, everyone trying to outdo each other with their stageshow. I mean, we wanna have a real nice looking stage too — we're not gonna go out dressed in bluejeans — but when it comes down to it, you'd *better* be able to sing and play. That's the bottom line. And that's what I like about Britain."

Visually, Bon Jovi have a few tricks up their sleeves for this performance. Jon's unwilling to say what exactly, although he does mention that the band have been working with "the guy who used to be head of the stunt team for all the James Bond movies", and that "there are certain magic tricks that he can do". His main concern is, as always, with the music.

"We can't make it a *circus*. Uppermost in our minds is that we have to play great. As for what songs we do, we'll probably rely equally on the old stuff as we do on the new album. In Britain, everybody knows 'Roulette' and 'In And Out Of Love', whereas in America they're mainly familiar with the 'Slippery' set.

"And hopefully, I'll get to do the *fun* things again, like playing Thin Lizzy or something if I want to" (one of the highlights of the 1986 Bon Jovi tour was their cover of 'The Boys Are Back In Town') "although it's a bit early to

Pix Mark Weiss

BON · JOVI

say. But I enjoyed doing that a lot last year, and I don't think anyone was offended because I really dug the guy, y'know?"

Hard to imagine anyone being offended by Jon Bon Jovi. Although he doesn't suffer fools gladly and can sometimes come across as almost ruthless in his ambition ("I'm not happy that we have the Number 1 album, single, CD, video...next year I plan to be better. I want a bigger record. I want to do more shows"), his attitude is underscored by an intense loyalty to the people who've put him where he is. He hasn't forgotten his roots.

"You know when you were a kid and your favourite band came to town, you bought a ticket and, as far as you were concerned, the *only* show they were playing was in *your* town on *that* night. Anytime that anyone can trigger that memory in my head and remind me that it's *their* show, *their* carnival, I think, Yeah, *that's* the attitude to take."

It's this commitment — along with Bon Jovi's fresh compulsive sound which has almost singlehandedly pushed rock into its rightful position in the mainstream charts — that has conspired to make the band so popular. Along with the certainly, whenever you witness them live, that you're watching a band that really e*njoys* what it's doing and enjoys doing it together.

"We're all the best of friends," says Jon. We always socialise; we even go on holiday together. This band is my family. That's it. I got the band, the band got each other. That's what we got and we dig it!"

"In rock music as in drinking, it doesn't hurt to have a good mug. And Bon Jovi have got five" — thus wrote Sylvie Simmons in *Kerrang!* way back in 1984. And in fact, the band have been trying to escape the pin up trap ever since they started. These days, they still attract more column inches for Jon's good looks than for their music.

The Sun sees him as a male, leather-clad Farrah Fawcett; *Smash Hits* recently described him as "a young Dave Lee Roth with a tinge of Madonna thrown in". Even that bastion of considered critique, *Rolling Stone*, couldn't resist introducing a front cover feature with a gushing eppreisal of Jon's 14 inches of winderful hair".

All Bon Jovi want is to be a great live band, respected for their musicianship, with a clutch of excellent albums to their name. Simply, they want to be taken seriously. And the chance to follow in the footsteps of AC/DC, Ozzy, Whitesnake and Van Halen on the Donington stage can only serve to consolidate their position as rock giants with a ten million selling album behind them and a future that stretches as far as the eye can see.

"That is just the beginning," insists Jon. "We've fought real hard to get this far and we're not going to let go, there's Springsteen and Jagger and Bowie to chase, and U2 and about 18 more bands. I'm not satisfied, not at all. I ain't done yet."

You'd better believe him!

ROBBI MILLAR (SOUNDS)

Pix Mark Weiss

Pic Mark Weiss

KERRANG!

THE ULTIMATE ROCK MAGAZINE!

EVERY WEEK FROM OCTOBER

DIO

Nestled on a hillside in L.A.'s sprawling San Fernando Valley, there stands a castle. Turrets and spires tower into the sky; gargoyle-like figurines guard the entrance, suits of armor, cross bows, and ancient tapestries line the walls. Time seems to stand still inside this place. Ironically, it's the home of Ronnie James Dio, a man who never stands still. For someone as steeped in fantasy and folklore as Ronnie James Dio, the man sure dispels a lot of myths.

At first glance, one sees the obvious, a prime rock 'n roll vocalist in one of the world's powerhouse hard rock bands, DIO. But not far beneath the surface beats the heart of rock 'n roll's conscience. DIO's thunderous new album, *Dream Evil*, is the latest testament of a band that ardently believes rock 'n roll can still make a valuable difference in people's lives, especially to people who dream. To Ronnie James Dio, dreams are literally blueprints for the future.

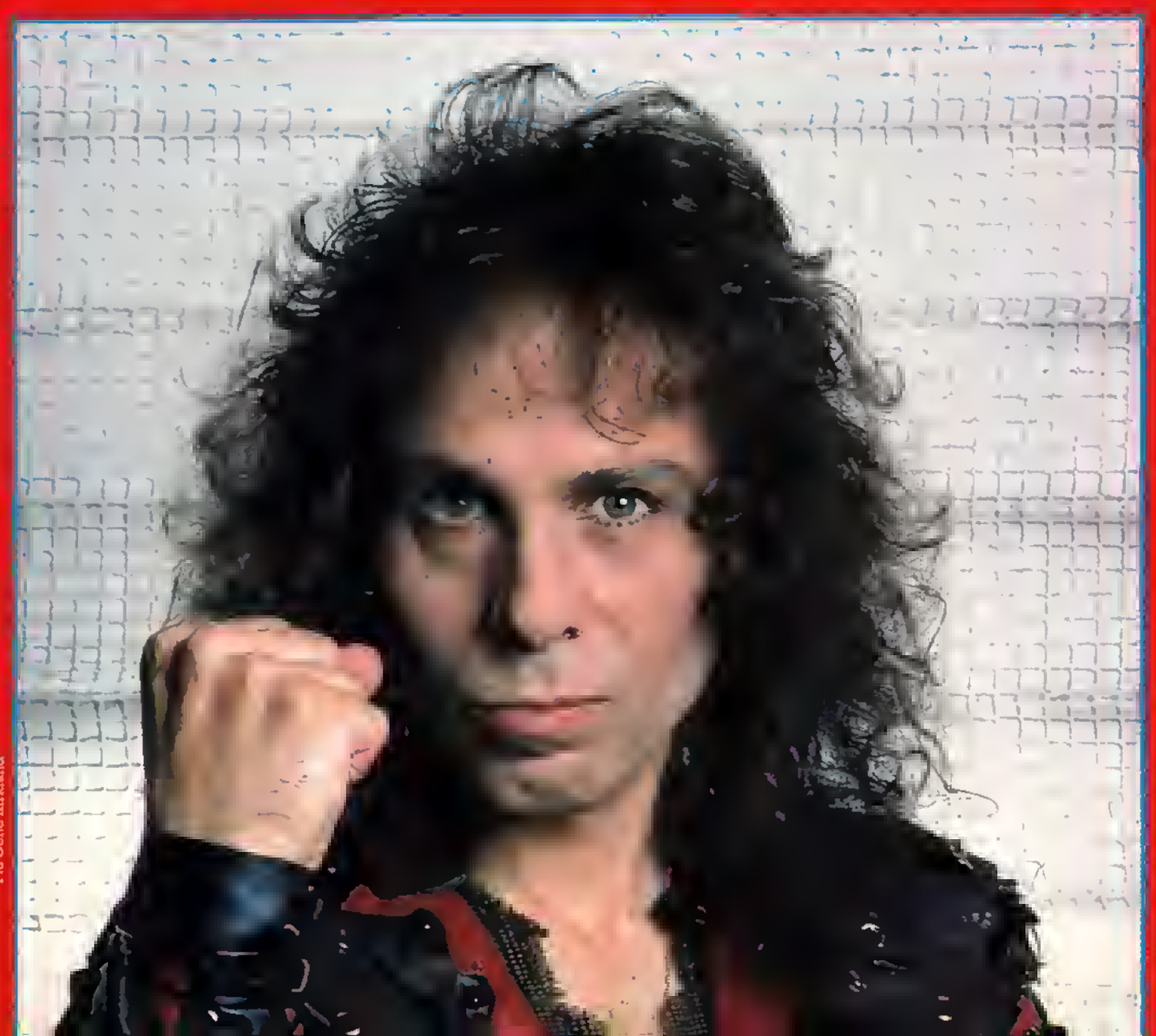
Dream Evil draws on this favorite theme of his. "The glory of the dream is in the pursuit," he says, "and not always the attainment." In the case of this LP, it's clear DIO has attained what it set out to do — create some of the most cataclysmic rock 'n roll ever committed to vinyl. *Dream Evil* was produced by Dio, written primarily by Dio and guitarist Craig Goldie, and recorded at Village Recorders in Los Angeles. From start to finish, the LP took only two months to complete. "We made no mistakes in the studio," says Ronnie. "With a month of preproduction in my basement studio, we knew what we wanted to do."

Dream Evil is a shrewd blend of the loud and the not-as-loud. Atom-smashing songs such as "Night People," "Overlove," and the title track could peel the paint off walls. Others, such as the ballads "All The Fools Sailed Away" and "I Could Have Been A Dreamer," typify Ronnie's imploring observations about life ("It never fails to astound me/What people will do for promises...and a song," he sings in "All The Fools..."). Of the song, "Naked In The Rain," Ronnie says, "You can try to hide behind your money, your car, your clothes, but when push comes to shove, we're all human beings. Let's strip away the foibles, and maybe we'll care about each other more."

In fact, throughout the LP, Ronnie reinforces his most urgent message — "I try to give a warning," he says. "Don't take things at face value. Stop and listen to what you're being told." Clearly, Ronnie James Dio wants his audience to come away with something more than, "Party, party, party!"

The image of Rocker-as-Hedonist crumbles when considering Dio. "I'm just a human being," he says, "not a superstar, not a star. I've never thought of myself that way." Instead he has always been a champion of the underdog, the less fortunate, the "victims of the rock 'n roll circumstances," as he puts it. Ronnie's an activist, whether as the spark behind Hear 'n Aid, or as the designer of the most breathtaking rock stage show ever, last year's "Sacred Heart" tour. "We're a hard rock band, and always have been," says Ronnie. "We want to maintain that sledgehammer effect and still try to be progressive." That balance has kept the ball rolling and rocking for DIO for over half a decade.

Through its five-album history on Warner Bros. Records, the core of the band has remained the same — drummer Vinny Appice, bassist Jimmy Bain, keyboardist Claude Schnell, and Ronnie. The newest member of DIO, guitarist Craig Goldie, is a former member of Rough Cutt and Guiffria. From the start, despite the name of the group, Ronnie has stressed that DIO is a *band*. "The musicians are the ones that make it come alive," says Ronnie. "If you have the kind of great talent there is in this band and don't use it, then you're a fool. I'm not a fool. I'm fortunate that I have four



Pic Gene Kirkland

DIO

great friends who are also great players."

Nearly all the friendships in the band go back quite a while. Ronnie, a native of a small town near Syracuse, New York, grew up in a tightly-knit community of family and friends. "I had a great moral upbringing, and those values have stayed with me despite the hopelessness and misery I've seen throughout the world." His twin interests were music and romantic fantasy literature such as the works of Sir Walter Scott, and the Arthurian legend. These would play an important role later on in the development of his musical persona.

Ronnie studied trumpet as a teen, but switched to bass when he discovered rock 'n roll. He formed the band Elf in the early '70s, and recorded several LPs with them over seven years. As Deep Purple's opening act, Ronnie came to know Ritchie Blackmore, and later formed Rainbow with the guitar master. After three years and five albums, Dio left Rainbow to become lead singer for Black Sabbath. He recorded two studio LPs with them, *Heaven And Hell* and *Mob Rules*, in addition to a live album, *Live Evil*.

Vinny Appice drummed in Sabbath during much of Ronnie's tenure, and thus a strong friendship was formed. Jimmy Bain was a veteran of Rainbow, while Claude Schnell met Ronnie during his stint in the L.A.-based band Rough Cutt. The group's original guitarist, Vivian Campbell, completed the DIO line-up, and a series of brilliantly-crafted LPs issued forth — *Holy Diver*, *Last In Line*, 1985's *Sacred Heart*, and last year's EP, *Intermission*.

Sacred Heart inspired a stage show unlike any other before or since. Featuring a 60-foot-by-40-foot castle-shaped stage with turrets, staircases, and a working drawbridge, the piece-de-resistance was a two-story-high, fire-breathing, hydraulically-controlled dragon. The dragon's wing span topped 35 feet, while its tail doubled as a grand staircase and its eyes glowed via laser fibers. The lavish production was voted #1 Best Show in *Performance* and *Pollstar* magazines. Says Ronnie, "Kids usually can't afford the price of a ticket to a show. We give them their money's worth. It's not Disneyland, it's Dioland, and we give it to them all over the world, and it worked every night."

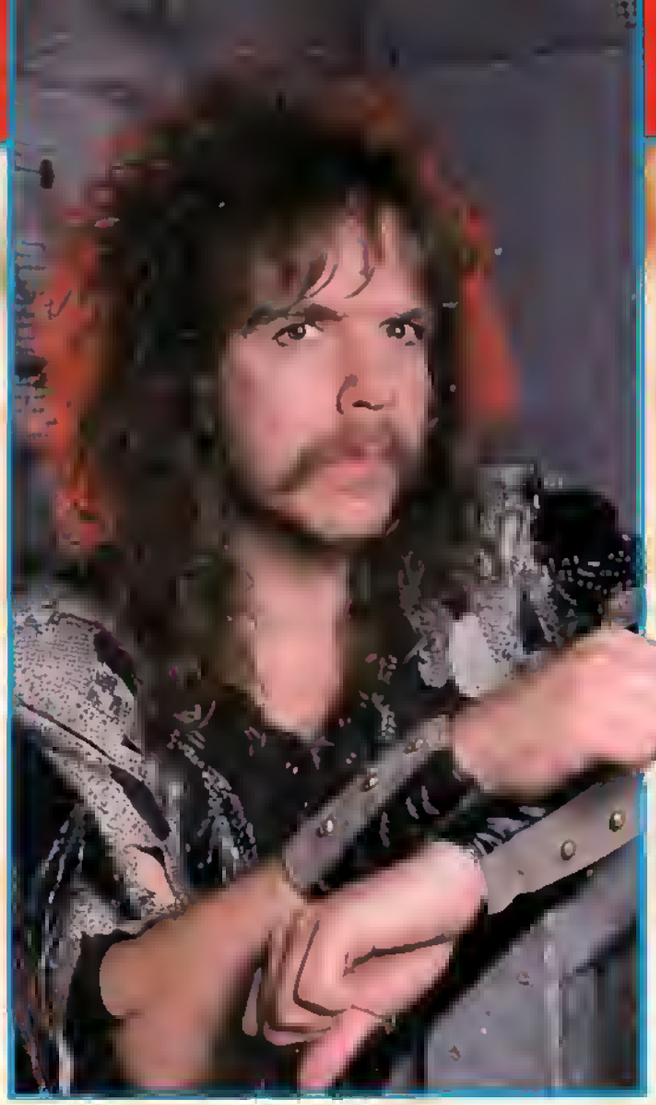
That commitment to giving nothing less than his very best typifies everything Ronnie, and the band, do in life. When "We Are The World," so conspicuously devoid of hard rock stars, showed the world that musicians care, Ronnie spearhead of Hear n' Aid and the song, "Stars," which brought together the cream of the metal crop to raise more money for the needy, Ronnie also filmed a hard-hitting commercial for R.A.D. (Rock Against Drugs), for which he still receives letters from grateful teens who tell of kicking the drug habit thanks to his influence. "It's one thing to say you care about your fans, it's another to show it. I see these people as the ones who allow me the luxury of being alive and happy, and I enjoy giving something back to them."

"I've always loved that period of history where knights saved damsels," says Ronnie. "That kind of fantasy fits in with my music. But much of rock is in a minor key, and that paints a picture of darker attitudes.

Though DIO will not be touring the U.S. with *Dream Evil* in 1987, the band will be playing festivals all over the world this year, including stops in Greece, Italy, and Shanghai. The group returns to the U.S. stage in 1988. How will they top "Sacred Heart?" "Whatever we bring out will be stunning and spectacular," says Ronnie, "because we refuse to do anything else."

With his honesty, humor, and compassion, Dio exemplifies the very best of the rock 'n roll spirit. It just shows what a little person with big dreams can do.

Pic Alex Solca



DIO

THE TRUE STORY OF MURRAY

Aeons and aeons ago, when the Earth was still young, there were two tribes who lived on the planet — giants, known as Malacovians, who ruled with much benevolence, and the Cyclops, a tribe of one-eyed monsters whose evil was a constant threat to the peace and contentment that existed.

Roncador was the head of the Malacovians, and his reign yielded a golden age, with his people feasting on an abundance of fruits and fresh spring waters, spending their days dancing, laughing, and singing in the magic of the forests and meadows.

Meszrio, the leader of the Cyclops, wanted to rule the Earth, so prophesized to Roncador a lie that brought an abrupt end to the Malacovians' happiness — Meszrio told Roncador that he would die by the hands of a son.

As Meszrio had hoped, Roncador went completely mad when he heard this prophesy, and consequently had each of his male offspring brutal killed as soon as they were born. However, one escaped, Murralsee, thanks to the ruse of his mother. Murralsee was hidden in the Cave of Feneralia, ostensibly until he reached the age of maturity, whereupon he could be returned to what would be his birthright as head of the Malacovian tribe.

Murralsee's mother was the only living soul who knew of his existence and whereabouts, yet instilled in him a fear of his father so great, he would never leave the confines of the cave. To further insure his safety and life, Murralsee's mother fed him a strong, magical sleeping potion made by the Fakreddin Faeries. Murralsee slept. Completely oblivious. For nearly a trillion years.

When Murralsee awoke, he had no idea how long he had slept or of the changes that had occured in the world. He did not know that Meszrio had, indeed, taken evil possession of the Earth. He did not know of the ensuing decay and degeneration that held the decendants of the Malacovians trapped in misery. Nor did Murralsee know that his father, Roncador, had long been dead.

Murralsee was also unaware of the horrible mutations that had taken place while his body grew from that of a young child as he slept. Where should have been a magnificent and beautiful (albeit giant) creature, was instead a frightful monster, disfigured apparently by the dank and stale environment of the cave. Murralsee's eyes had become an eerie blood-red color, and his skin tone had discolored.

Nevertheless, with a great sense of trepidation and an overwhelming hunger (and still ever-fearful of his father), Murralsee took his first steps outside of the Cave of Feneralia. This first venture out proved not to be an enjoyable experience whatsoever. When the now-tiny creatures of Earth (called Human Beings) saw him, they screamed in horror. Over the years, further chance glimpses of Murralsee provided the same reactions, and legends were born of a great monster who inhabited the hills. And then, one day about five years ago, something special happened.

Ronnie James Dio was a singer in a rock'n'roll band who held a great fascination for the magical myths sprung from the Earth's past. On this particular day, he jumped into his car and set off in search of a myth or two. The sun was still high when he pulled the car off to the side of the road, and then began to walk deep into the forest. That's when he stumbled upon the gigantic creature, Murralsee. At first, Murralsee figured that this Human Being-creature would run away in horror as all the others had done. But this one did not; in fact, Ronnie James Dio was the first Human Being-creature who DIDN'T run away.

At first, there conversation was tentative. Murralsee wasn't actually used to talking, so he was a bit difficult for Ronnie to understand. (Ronnie never did properly hear Murralsee's name, and to this day, calls him "Murray.") But Ronnie James Dio, the Human Being, singer in a Rock'n'roll band, and Murralsee, the only living giant Malacovian, became friends.

Ronnie James Dio frequently returned to the place deep in the forest where he would meet "Murray." During these visits, he would bring the giant up to date on world events and so on. "Murray" would delight Ronnie with stories of what he remembered from when the Earth was young, and Ronnie would go home and write songs about them. As a tribute to his new friend, Ronnie asked if he could put "Murray" on the covers of his solo albums, and "Murray," quite flattered, agreed.

Since doing this, Ronnie has discovered that the Human Beings are still horrified by the sight of "Murray." This is why he has decided to tell the story of Murralsee/"Murray" and let people know just who and what he is. It hadn't been a very happy life for Murralsee here on Earth, out of his own time and space, until he met Ronnie. Since then, Ronnie has introduced "Murray" to hundreds of thousands of Ronnie's "fans" around the world, and "Murray" has become quite a celebrity himself.

As Ronnie found out, even today, in 1987, the Earth still holds many magical surprises. It just goes to show you what interesting and different things you can find on the planet if you're not afraid to have an advanture.

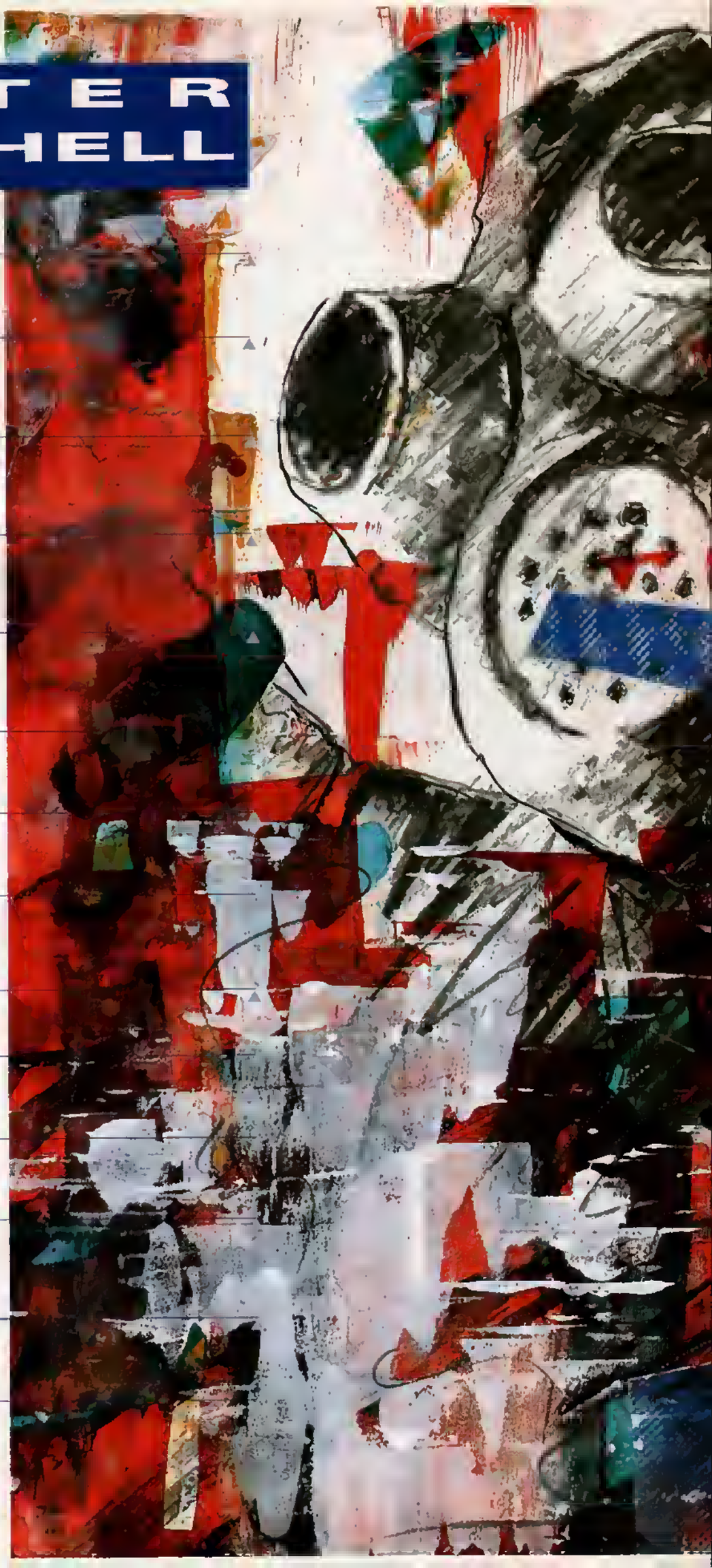
Story by and written by
HEIDI ELLEN ROBINSON

Pic Gene Kirkland

Pic Alex Solca

LAGER
HARP
HARP BEAT
THE HARP LAGER MUSIC PROGRAMME

HOTTER THAN HELL



SAMMY HAGAR
The latest solo album – the best yet – contains 'Give to Live' and the slide guitar tour-de-force 'Standing at the Same Old Crossroads'.

FASTER PUSSYCAT
Debut album from the L.A. rockers. Kerrang! said: "If this album was a dog, it would pxxx on the carpet and rub itself against your Mother's leg."

MICHAEL WHITE
Debut from the man who leads The White: "A formidable talent that creeps around very serious Led Zeppelin territory." (Kerrang!)

MÖTLEY CRÜE
'Girls Girls Girls' is the album they've always promised – strong, slick and steamy. Featuring the single 'Girls Girls Girls' this album is not to be missed.

WHITE LION
Check what the reviews say: "Like a cunning mix of party period Van Halen... combined with sleazy starz and a pinch of Angel." (Kerrang!)

TWISTED SISTER
'Love is For Suckers' is easily their best album since their debut. Check it out, then see the band on tour in the Autumn.

TESLA
Sacramento's finest, soon-to-be-stunning on the Leppard tour. The debut album includes 'Little Suzi' and 'Modern Day Cowboy".

GEORGIA SATELLITES
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wea GEFFEN

METALLICA

Pix Ross Halfin

"I landed in LA in 1980" says Lars Ulrich drummer in Metallica. "Coming over from Denmark just as the NWOBHM was starting up U.K. Being in LA 1980-81 was really desperate 'cos none of the stuff going on in Britian had remotely reached the US, so I had to get all my info through stuff like Sounds, and my friends sending over European discs.

"But f thought it would be cool to go back to England in the Summer of '81 and re-investigate – hang out and get into the vibe of what was going on. I wanted to get something going that was really European oriented – in attitude – most of the attitude concerned the music, and the fun that came from doing stuff that you wanted to yourself. ft was European stuff – a lot more self-centred, and founded on different attitudes – than the American stuff. You played what you wanted to play, and had a lot of fun with it. f was really into those sort of attitudes. So I started looking around LA for other people to get a band started and f met up with James and we got this band off the ground together.

Formed by Lars Ulrich and James Hetfield in LA in 1981 and initially inspired by the New Wave of 8ritish Heavy Metal (NWOBHM), Metallica's music was built on frenetic guitars cranking out one deliciously sleazy riff after another, only played at a blinding speed and fearful intensity that begged on favours from the listener. . . Metallica's music didn't set out purely to entertain you – what this stuff really wanted to do was leap out of the speakers and tear your fucking head off!

Establishing a sizeable name for themselves as rising cult stars on the local West Coast circuit, in 1983 the band uprooted to New York and signed to an independent label who released the debut Metallica album "Kill 'Em All" (released in the UK on Music for Nations).

The critics didn't know what to make of it. 8eyond tagging it with a list of new brandnames like "thrash" and "speed" Metal, mostly they couldn't find a way to describe it, other than original.

Throughout the rest of '81 and the first half of '84, Metallica rode through a series of club tours and larger concert hall support slots, securing amazed audience reactions in Europe and America, building on the wave of street-level support they were attracting wherever they played.

fn Spring 1984, "Ride The Lightning" was recorded, and in the fall of that year Metallica became the first of the new underground acts to sign to a major label (US Elektra), and also to be taken on by major management (Q-Prime – Messrs Mensch and Bernstein, who look after Def Leppard, and had also been involved with The Scorpions and AC/DC).

Released in the Fall of '84, Metallica have never sounded so heavy as they do on some of the lengthier numbers on "Ride The Lightning", but at the same time they attack everything with a force which relies more on precision than out-and-out animalistic agression. Those guitars still took bites out of your neck, only they were cleaner, bigger bites than Kirk or James had ever taken before. . . this time those muthas wanted to take your head clean off in one go, then ride your corpse out on the back of the bass and drums and dump it somewhere quiet near the dark side of town. . .

"One of the things that happened with the first and second album was that in the songwriting department we realised that there were a lot of other ways of achieving the power and the aggression that's on the first album without necessarily going 500 miles an hour, playing everything as fast as we could.

We could still be really powerful playing at slower speeds, you could even have power through subtlety – and just because it was a bit melodic didn't mean it couldn't be powerful.

We still enjoyed playing the fast stuff – but we just opened up, playing riffs that were a bit slower, a bit crunchier, and a bit heavier – a different kind of power, but still that 'heavier than shit' feel to them.

The first time Metallica appeared at Castle Donington was back in August 1985. Ahead of them on the bill that time were 8on Jovi, Marillion and ZZ Top.

"I think we broke the ice when we played on the bill at Castle Donington – that show proved that Metallica was a legit band, so that when we came back a year later and headlined our own tour, the reaction we got was a lot less suspicious, and we had some of the best nights this band ever had!!"

But by then the band's third album "Master of Puppets" had been released and the world was suddenly changing beyond recognition for Metallica.

Where "Ride The Lightning" and "Kill 'Em All" had blatantly set the scene for the band, "Master of Puppets" took over and redefined the band's place in the modern-day rock atmosphere. Suddenly, Metallica's chickens had all come to roost, and that one album lifted the band out of the sheltering arms of cult-stardom and propelled them head-first into a new and wider-reaching international fame and notoriety. Things would never be quite the same again.

Not only was "Master of Puppets" easily the most impressive thing the band had ever done, it acutally became a Top 30 record for them in America!

The first five months of 1986 was spent criss-crossing the US as special guests to Ozzy Osbourne.

"Not only was that the most successful tour we've being on, it was also easily the most fun! There we were for the first time in our lives playing to 10-20,000 kids a night, and really going down a storm – on and on for, like, five months. We were having a lot of fun! Everything went right! The album took off! That tour was happening!!

"That really was an amazing period for us," says Lars. "We had all three of our albums selling really well, and listed in the Charts. That was without any radio play to speak of, no vids on MTV, no huge visual image (Metallica

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IINDWARP & THE LOVE REACTION

Pix Ross Halfin

METALLICA

has never recorded a promo video). At the end of the tour we sent one of our gold records for "Master of Puppets" to Ozzy to thank him for having us along for the ride".

In September last year, at the conclusion of their trek across the twin coasts of the fabled Milk and Dollar Land, Metallica headed back to Britian for their first major tour.

"Those British dates that we started in September of 1986 were pretty interesting – in a lot of ways we felt that the Donington gig had done a lot for us, because I always felt that up to that time in Britian it had been weird with some of the categories we had been put in, and before Donington we might have been a touch misunderstood – people didn't know what to make of us, but we showed them that we were a real band capable of playing real songs.

"It was time to do the first British tour – and we had a bit of a problem with James and his rhythm guitar playing – his arm was in plaster, so Kirk's guitar roadie played rhythm guitar for the whole British tour. The roadie did a really good job with the situation he was thrown into, but Metallica without James' really tight rhythm guitar playing – even though the shows went great and we played our asses off – the whole sound picture of Metallica was out. With those dates we got a chance to see the whole country, and a chance to see that the heavy metal scene in England doesn't just centre around London."

However, amidst all the good news that came Metallica's way in 1986, tragedy was about to strike. In the early hours of the morning, on September 27th last year, while the band were travelling by bus through the night on tour in Scandinavia, the band's bus left the road and crashed into a ditch. Injuries were minimal, bar one – bassist Cliff Burton, who had been asleep in his bunk when the accident occured, was killed instantly.

"After the accident, the three of us took a week off by ourselves, getting our thoughts together, and we didn't meet up again until the night before Cliff's funeral in San Francisco to decide what was to go on. The question was never, 'Would we continue playing?', because none of use thought that we would stop the band – but more a matter of how fast we could get the whole thing back on it's feet again.

"So we decided not to sit around for months feeling sorry for ourselves fading into oblivion. We had our first Japanese tour booked for November – and we thought if we left those dates in, it would put pressure on us to get it back together. I know Cliff, more than anyone else in the band, would have been the first guy to give us a kick in the ass, and wouldn't want us to sit around. It's what he would have wanted us to do.

"It was obvious that never in a million years would we find someone with his personality so we didn't go out to look for a Cliff Burton II, but it was important to find a bass player who could fit in with the vibe of the group".

They found that person in former member of Flotsam & Jetsam, Jason Newstead in time for their first tour of Japan in November 1986. The band followed that up with return appearances in America, and a rescheduled European tour at the start of 1987.

August 1987 saw Metallica's contract with Music For Nations draw to a close, and a deal signed that would see their records being released in the UK and Europe on Vertigo.

Vertigo's first release which should be on the streets in time for this year's Donington is a five track EP of cover versions "The $5.88 EP – Garage Days Re-visited".

"Garage Days" because these songs were the numbers played to initiate a soundproofed double car garage at the back of Lars' house that the band were rehearsing in following the end of the "Master of Puppets" tour in February '87, and after the decision to ditch the spotless rehearsal studio that lasted all of three days, and seen James break his arm for the second time.

"Bascially we thought it would be cool to record this stuff – obviously just as a fun thing to do, having these bullshit songs slaughtered by Metallica. Real ravers we had a lot of fun playing with! At the same time our new label in Europe – whose name escapes me at the moment they started saying it would be good to put out some sort of record to coincide with the festivals we were playing in Europe.

"So from that point of view it fitted in perfectly.

"Originally we wanted to record five numbers from the whole NWOBHM era in music – but not everything we had in mind sounded exactly right to us, not the way we liked to play them, so we widened the net a little to include some other and more obscure things.

"What's cool about the EP is that from the time we decided to record the tracks to when it was finished, mixed and over with was three to four weeks, so there's a really spontaneous feel to it. Not a lot of preplanning or bullshit like that!!"

And so to Donington . . .

"Obviously our new record company want us to play the new EP about six times over – but I think we'll be playing a good selection from the three albums – we're not going to come out and do the same boring set that we're done on the "Master of Puppets" tour, where everyone knows what the exact running order is! We're making one or two interesting changes, with a few surprises thrown in for good measure! With maybe 30 seconds of one of the songs from the EP thrown in . . ."

But then again you never know Metallica have never been exactly the most predictable band in the world!

Pic Ross Halfin

PAISTE

ANTHRAX

The first time I saw them I nearly cried with embarrassment. It was the Winter of 1984. New York was firmly in the vice-like grip of Cool Mama Ice and her Frostbite possee. Anthrax were playing at the L'Amours Club in Brooklyn in front of, admittedly, a sizeable audience. Yet such was their directionless, overly frenetic noisey incompetence that I was left totally unmoved...save towards the exit.

It was to be a further two years-plus before our paths crossed again. I ignored the band, writing em off as no more than the figment of a decidedly impotent imagination. But when they came to London for a headining date at the Hammersmith Palais in the late Spring of '86, I dutifully trotted down to the gig, prepared to have my worst fears confirmed in the harsh light of a lukewarm evening. But, the event turned out to be a spectacular exercise in conversion. For Anthrax pulled off one of the most exhilirating performances of the year, something that reaked of clear-eyed kinetic enthusiasm and total focussed energy. They built up such a rapport with the 1200 fans packed into the hall that I was left speechless, amazed...and a believer.

Yeah, it is strange how just the merest hint of a change in the ranks can sometimes turn all-time losers into trophy-cluthing champions. In the case of Anthrax, the turning point seems to have been the moment they took themselves seriously enough to believe in what they were doing. The moment that original vocalist Neil Turbin was replaced by the sensational Joey Belladonna and the fivesome began to make a musical impact few would ever have thought possible.

Oh. It's all so far removed from the early days back in '81 when Anthrax were first put together and the line-up settled down with Turbin, Scott 'Not' Ian/Dan Spitz (guitar), Dan Lilker (bass) and Charlie Benante (drums). They fought hard back then to leave their seal, eventually persuading Manowar bassist Ross The Boss to produce a single titled 'Soldiers Of Metal' for 'em. But their first real break came when Rods drummer Carl Canedy took them into the studio to record an album. 'Fistful Of Metal', released in Britain by Music For Nations in early '84. Despite this line-up's shortcomings the LP featuring early 'Thrax diversions such as 'Metal Thrashing Mad', sold well enough to prove that there was an audience for their brand of Speed Metal.

With Lilker now with Nuclear Assault being replaced by Frank Bello not long after the record was put out and Turbin leaving during August of the same year, Anthrax quickly matured from a rather shopsoiled under-the-counter act into an internationally celebrated prized phenomenon, Belladonna joined 'em from Bible Black (after the band had briefly flirted with Matt Fallon) and the game was definitely into top gear.

In 1985, they brought out an EP titled 'Armed An' Dangerous' (never officially put out in the UK) and the improvement over 'Fistful' was staggering. A cover version of the Sex Pistols' 'God Save The Queen' led the charge and confidence, muscular musical dexterity and blowtorch intensity put fresh life into an old disease. Belladonna proved himself to be the finest singer in the Thrash genre (''The Steve Perry of Thrash,'' as manager Johnny Z once stated with unerring accuracy) and the instrumental firepower was efficiently creative.

The band's next album, 'Spreading The Disease', merely compounded this rejuvenation, as tracks such as 'Madhouse', Gung-Ho', A.I.R' found their way into the hearts, minds and patches of headbangers everywhere. Anthrax quickly hit the road again in support of this release and brought their show to England at that aforementioned near-legendary Hammersmith Palais gig. But just a few months later, they returned to Europe supporting Metallica for a tour that truly underlined their burgeoning popularity. I caught 'em at the Hammersmith Odeon and their reception was perhaps the most amazing I've ever encountered for a supposed opening band at the venue.

Pix Mark Weiss

ANTHRAX

The fans were up on their feet, stamping, stomping and singing along with such gusto that at times it was hard to hear what was going on through the PA system Anthrax had truly arrived as a major force on the British scene.

Sadly, the European tour was curtailed when Metallica bassist Cliff Burton was tragically killed in a road accident, however it was rescheduled for earlier this year, when Anthrax proceeded to march proudly into London to sell out Hammersmith Odeon as a headlining group in their own right, once again hitting the place hard, taking no prisoners and giving no quarter.

Yet, if the group's rise to the top was, up until that point, a steady trot, what has happened in the past few months has seen them develop an ultra-galloping momentum. The release of the 'Among The Living' album (their first in a new deal through Island) put them firmly into the charts and even spawned two hit singles, namely 'I Am The Law' (written in honour of comic hero Judge Dread — both Scott and Charlie are fanatical comic collectors) and 'Indians' (which deals with the often-controversial subject of the plight of American Indian). The LP production (by Eddie Kramer in association with the band) was of the highest quality, the songs were decidedly firm and solid in structure and the waxen performance of the band reaked of street-streak inspiration...yeah it's no wonder that Anthrax not only breached the British charts (and in the process achieved higher positions than any Thrash band had previously managed) but also began to make a vast impact in the States.

In fact, since they were last here, Anthrax have spent something like four months on the road in America, selling out venues every night and achieving new levels of success. For such has been the clamour to see this lot in action that they were forced to cancel plans to play the larger clubs and smaller concert halls and book much larger auditoria for the tour. And slotted into this itinerary has also been a visit to Japan, where the reception accorded the unassuming five-piece from Queens (New York) bordered on hysteria.

But now, Scott for one, is looking forward to this fresh challenge with unbridled enthusiasm.

"When we found out that we'd be playing on the bill at Donington, all of us were so excited that we'd have agreed to appear anywhere. To be fourth behind such great names is a real honour and we're all looking forward to a great day at Donington.

"The bill is really quite brilliant, spanning all aspects of Heavy Metal and it'll be fabulous to see everyone mingling rather than splitting into factions, which so often happens elsewhere".

And watch out for a few possible surprises in the Anthrax set. For, there is just a possibility that they'll be slotting in some cover versions amongst the fave originals. High on the list could be Black Sabbath's 'Sabbath Bloody Sabbath' (already recorded as the B-side of the 12" version of the 'Indians' single), Judas Priest's 'Living After Midnight' and Iron Maiden's 'Running Free'.

"Well we figure that since there isn't a British band on the bill, it would be nice to pay this sort of homage to the great tradition here for Metal."

Following the Donington spectacular, Anthrax will go back to the States to headline a short series of giant arena/outdoor gigs, playing the sort of venues (Irvine Meadows in California and the Nassau Coliseum in New York, for instance, with attendancies of 12,000 reserved only for the biggest of bands — a true testimony to the way that the American public has taken them to their bosoms, following in the footsteps of the great British Metal fraternity. From there, it's back to Europe at the beginning of October for a headlining tour that will end up in the UK sometime during November, the culmination of a years hard graft that has seen Anthrax ride through to the head of the pack almost everywhere. And after a brief respite they'll be back in the studio ("probably during late March being realistic") to work on a new LP. Yeah, if there's no rest for the wicked, then certainly theres little peace for these mercurial moshers — and they'd have it no other way!

So, what is the secret of Anthrax's huge popularity? Certainly they ally exceptional skateboard acceleration musicanship to strongly competitive songs. Yes, they have an uncompromisingly forthright attitude and never betray their principles. Sure, there is an overriding sense of fun, Bermuda shorts mirth and enjoyment. True, they exude an energy level onstage that is quite unparalled. But it goes beyond even this combination of factors. For Anthrax exude such a passion and love of the genre and its fans that they really would get up on the boards and perform just for the hell of it and the buzz they get from the audience. They are one of the best live acts in the world, of that there can be no doubt, and also one of the most rivettingly manic mobs its ever been my pleasure to see, hear and feel. The Marx Brothers meet AC/DC at a skateboard convention OK?

Anthrax are not just a great hard rock band, but an adventure all mapped out and ready to happen. *If they're the disease, who the hell wants a cure?!*

MALCOLM DOME.
KERRANG!

Pic Mark Weiss

ANTHRAX

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W.A.S.P.

BLAZING A trail of outrage that has lifted them from the suffocating obscurity of the downbeat club circuit in Los Angeles and on to the biggest stages in the world, W.A.S.P. first exploded onto the scene in 1984 when Capitol Records, who the band had signed a major deal with, refused to release the debut W.A.S.P. single 'A.N.I.M.A.L. (I Fuck Like A Beast)'.

"They said they found it tasteless and grossly uncommercial," Blackie Lawless, W.A.S.P.'s snake-eyed lead singer cackles. "We said, oh yeah? Says who? We'll just take it some place else and get ourselves a second opinion on this!" he cries, the eyes narrowing.

The band took their song to Music For Nations, an independent British label specialising in hard rock and heavy metal, and within weeks the first never-to-be-forgotten W.A.S.P. single was on the streets. Banned by every self-respecting radio network from Land's End to John O'Groats, 'A.N.I.M.A.L...' just as quickly became the record no equally self-respecting rock pundit would be seen without over the coming summer months of 1984. To date, that one W.A.S.P. single has sold in excess of 150,000 copies in the UK alone!

"So much for being 'grossly uncommercial'," was Blackie's only comment. The band followed that by releasing the first self-titled W.A.S.P. album on Capitol Records in August 1984. Jammed with hellish performances and wild, outlandish new material, the 'W.A.S.P.' album lived up to all the illicit promise of that first eponymous single. Brash, straight-from-the-hip guitars; drums that hit like 30-pound jackhammers; and wild, screaming vocals laid over everything like the crack of a whip... Some said W.A.S.P. were like old-style Alice Cooper before old Al got so stuck inside his own nightmare he got lost; others ran from the room screaming every time tracks like 'I Wanna Be Somebody' came panting out of the speakers. However, for your average hardcore beat-on-the-street all that only added to the band's growing appeal. That W.A.S.P. were increasingly frowned upon by the mainstream media-establishment only deepened the band's grass-roots credibility in the eyes of the hardcore heavy metal crowd. The outlaw ethic, always ready to be indulged in heavy metal circles, had been invoked. It's stuck to the band like dry mud ever since...

When news reached across the Atlantic that not only would W.A.S.P. be making their first-ever live appearance in Britain, at the Lyceum in London in Autumn 1984, but that they would also be bringing with them the full chainsaw-wielding an' meat-slinging W.A.S.P. show with them, the shockwaves sent out by the news pages of the UK music weeklies reverberated into black headlines in the British tabloid press.

"We had this whole European trip planned," says Blackie. "Maybe a dozen or so dates in different key spots in Europe, and some dates in Britain. But the minute the press got onto it we had real trouble trying to obtain work-permits and licenses to hold our shows over there. They were trying to ban all our shows in England and Scandinavia before we'd even got there. I mean, we'd never even set foot in England before and already they wanted to ban us from playing..."

The hassles and hoo-ha surrounding the band's first visit to Britain aside, W.A.S.P.'s date at the Lyceum in London did eventually go ahead. It was a night few of the 2,000 fans assembled will forget easily.

W.A.S.P. had gone and done it all right. What London got treated to was the full unexpurgated W.A.S.P. show: a mad spectacle of glammy threads and giant cod-pieces; roaring chainsaws unleashed sporadically, enough meat to start a steak-house hurled to and fro from the stage, blood-drinking rituals involving skulls and daggers, and a nubile volunteer female, clad only in panties and...um, not a lot else as I recall, tied to a medieval torture-rack and whipped to within an inch of her life! The strumpet!

Now that's what I call ENTERTAINMENT!!

Since then, W.A.S.P. have gone on to prove that their sudden and unpredicted rise to prominence in 1984 was no mere flash-in-the-pan. Their second album on Capitol, 'The Last Command', released in September 1985, ably demonstrated the widening scope of the band's music.

Loosely conceptual, 'The Last Command' is Blackie Lawless and W.A.S.P. transcending the perimeters of their own bludgeoning reputation, shunning the idea of cooking up a further clutch of "...Fuck Like A Beast"s in favour of something even more toothsome.

"We just tried to extend ourselves with that second album," says Blackie. "If you don't try and better what you did last time when you go in to make a new record, then you're wasting everybody's time.

"Every time this band walks into a studio to make a record it's like we don't have a past. We just do what feels best for us at the time."

Indeed, tracks like 'Blind In Texas' and 'Wild Child' remain to this day some of the very best things this strange and often quirky band have ever recorded.

For their third album 'Inside The Electric Circus', released on Capitol in September 1986, W.A.S.P. brought the whole thing full-circle by combining the best and most raucous elements of their first two albums and forging them with a fire of guitars into the band's most cohesive, and streamlined musical statement yet. All the guts of the first are there, but so too are the delicate expert touches and smooth shifts of pace highlighted on the second. By any standards W.A.S.P. had produced the most rounded and ultimately successful album of their career.

This year they make their first appearance at Donington...It should be something to see. The band's live reputation preceeds them everywhere they go, of course, and I can think of no more perfect stage for them to remind their British public of what this band have to offer than Donington. If you've never seen W.A.S.P. before today then keep your eyes peeled and your ears pinned back, because when this band hits a stage they hit it fast!

"And I promise you," says Blackie Lawless, smiling, "if you think you've seen it all from us then you're in for a *big* surprise."

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MICK WALL

ROCKIN'ALL OVER THE WORLD

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TWICE MONTHLY FROM OCTOBER

Welcome to Donington Park for the 1987 Monsters of Rock binge. This year there is an added attraction to the festival THE BAILEY BROTHERS, Europes top rock DJ's, who will be your hosts throughout the day and will present Britains first live video show to be displayed on the big screen. Before the Brothers speak to you themselves, lets take a closer look at their long and successful career.

The Bailey Brothers are now regarded as Britains top rock DJ's but its taken ten years of hard work and dedication to make it to the top, it all started way back in 1977 when after 6 weeks rehearsal the Bailey Brothers went out on the road, they specialised in HM and Hard Rock without compromise and their first break came in the form of a twice weekly residency at the Retford Porterhouse a leading venue on the regular rock circuit at that time.

It was here that they had the opportunity to meet and help most of the up and coming rock bands ie Angelwitch, Diamond Head, Saxon, Def Leppard, Iron Maiden. They played demo's and new releases as well as compiling rock charts for the national music press (Sounds and Kerrang). Their reputation as people and performers has resulted in invitations to appear with the worlds leading rock bands Slade, Motörhead, Gary Moore, UFO, Phil Lynott, to name but a few. This rising reputation allowed them to become the first ever rock DJ's to co-headline at the famous Marquee in the West End of London.

The Brothers have taken the stage in many of Englands top venues, Queens Hall Leeds, Birmingham Odeon, London Dominion, London Lyceum etc. They have also co-headlined a major UK tour. During their long and successful career as DJ's the Duo have broken every rule in the book taking DJ'ing a stage further and constantly coming up with new and unique ideas.

The Bailey Brothers have also enjoyed success in Germany when they were booked to DJ Compere at the Metalhammer Festival in Loreley. The response from the estimated 20,000 audience was electric, so much so that a German film company asked the Brothers to interview Nazereth, Vishbone Ash, Venom, Heavy Pettin, Savage Grace, etc.

The whole event was televised throughout Europe, the Boys made such an impact on Jurgen Wigginhause, Director and Chairman of METAL HAMMER, Europes biggest and best selling rock magazine that he asked them to join his UK team of writers, they can now be seen in every monthly issue throughout Europe and America in their own full page feature.

To coincide with Donington Mick and Des have compiled two albums featuring promising young rock acts, although not yet ready for a major record deal, each act has the potential to succeed, the Brothers hope that the exposure provided by the albums will enable the acts to develop and eventually attain the following and competance that will ensure their future success. The albums were released on Bailey Brothers Records 17th August distributed by Castle communications.

This is the Bailey Brothers 10th anniversary and so far the celebrations have been non stop, they appeared on Janice Longs Radio One show and not only enjoyed themselves but thanks to the amiability of Janice and her producer were able to play a good selection of current rock releases, they discussed rock music in general and were able to dispell some of the more popular myths surrounding the rock industry. If the year continues like this they will end up drunk but happy.

The Bailey Brothers have built up a cult following throughout England and Europe, and their hard work and enthusiasm has been appreciated by many. So what have the Brothers got to say for themselves now that they are here at last? Hello you hairy lot are we going to have a rock and roll party today or what? We are proud to be appearing in front of the worlds greatest rock audience and hopefully we will make a lot of friends before the day is over. We have been coming to this annual rave up every year like most of you to relish in the atmosphere (AND THE BOOZE) and enjoy the live music, but time lapse between each act always seems like forever, hence the video screen, we felt you legions of denim and leather clad desciples deserve more for you travels (and money) so we have put together a selection of compact discs and videos to suit everbodies taste. Obviously we have tried to cover most areas of rock music ie thrash, american, old classics and British Rock, we also plan to film you lot and the put the real stars on the screen as well as filming whats going on back stage...you wont miss a thing, this is your festival, and I am sure we have all got one thing in common, we have all come here for a bloody good day out and if we all wake up tomorrow with a lousy hangover...its just tough shit.

As a result of their success in Europe the Brothers were asked to present "The Monsters Of Rock Show" on 'Skytrax'. Where they selected the videos and interviewed the enigmatic Blackie Lawless. Watch your screens The Brothers will be on Cable TV in Europe again soon.

Pix Ross Halfin

Cinderella

Last year proved to be sensational for one particular foursome from the Philadelphia area of the United States. Cinderella began 1986 as paupers, yet ended it as platinum. They began by going to the ball without a ticket, but swiftly became the darlings at the centre of everyones attention span.

There can be few bands in recent years who can claim that their debut album smashes into the US Top Three, goes on to sell in excess of two million copies and has hard rock fans across the globe hailing them as the natural late Eighties extension of Aerosmith, Def Leppard and UFO.

The story begins some ten years ago when the young Tom Keifer first started to play his way through a succession of local bands (including the Priscilla Harriet Band and Saints In Hell), learning his burgeoning craft and supporting himself in any way possible. And some three years ago Keifer finally left behind the local Top 40 covers circuit to strike out on his own determined path, the guitarist/vocalist joining forces with bassist Eric Brittingham (a fellow sufferer in the Priscilla Harriet Band) and guitarist Jeff LaBar to form the basis of Cinderella. And thus their long climb to the top began, with Cinderella ("we took our name from a soft porn movie," explains Keifer) playing every possible venue in their local area, including the Galaxy and the Empire.

But, as with so many bands who operate away from the bustle and self-importance of the major rock 'n' roll cites (y'know, London, New York, Los Angeles), Cinderella found it almost impossible to break out of the constraints of Philadelphia. Until fate took a hand and guided a certain Jon Bon Jovi down to the Empire one night when the Cinders were in stage action. Jon was taking a brief break from the arduous recording schedule for his bands second album '7800° Fahrenheit' (being done at The Warehouse Studios in Philly)...and was mightily impressed with what he saw.

"I saw Tom Keifer onstage. He was decked out in this long coat and scarves and was leaning over the mikestand delivering some pretty rifty, growling vocals. I was impressed; then he whipped out a Les Paul guitar and proceeded to lay into some astounding sounds. The guy struck me as a star right there and then".

Well that's how Mr Bon Jovi reacted to Cinderella on that legendary first glimpse. And he was quick to persuade his own label, Polygram, to take a look at his new find, their interest leading to a deal being inked that saw the band (with drummer Jody Cortez temporarily taking up the cudgels) going into the studios (several in fact, including The Warehouse, Kajem, Sigma, Bearsville and The Sound Factory) with producer Andy Johns and a bevvy of guest artists, such as Jon Bon Jovi, Shy vocalist Tony Mills, guitarist Barry Bennedetta and Keyboards wizard Jeff Paris.

Out of the all this action came the superb "Night Songs" album, a testament to the freshness, vitality and musical depth of this powerfully forged unit.

The momentum, gusto and forcefulness of the songs proudly rode roughshod over claims that they were merely providing a cloning exercise that took in the likes of Leppard, Aerosmith and other such prime purveyors of the hard rock craft.

There is a constant source of individuality coursing through the royal blue veins of numbers such as the moodily probing title track, the balladic imposition of "Nobody's Fool" and the thursting sensuality of "Shake Me" that puts Cinderella beyond the photocopier and into the frame of the true artistic masters. Classic US rock with a modern sheen, not too much gloss but a definite polish.

With the initial reaction to the LP being of quite staggering proportions, Cinderella (with new, permanent drummer Fred Coury — once of London and Guns "n" Roses — in tow) took to the road, beginning virtually a year of touring, firstly with David Lee Roth and then Bon Jovi, proving to be more than a mere support act on both treks as they forged and nurtured a spirit and strength that won over audiences everywhere.

But now, the band stand on the threshold of a new challenge, their first visit to these shores, following in the footsteps of some of those illustrious names who have opened the bill at the Monsters Of Rock Festival in recent years Mötley Crüe, Magnum, Warlock... Cinderella are certainly a worthy addition to this role of honour.

Keifer brings his troops to Donington with a wealth of newly smelted experience and much to live up to. This past year has been one of constant exposure and high profile for Cinderella, as people have tried to discover whether they can truly live up to their phenomenal reputation. But as those who've bought and savoured "Night Songs" (out in the UK on Vertigo), Cinderella are more than a match for their critics. They've also shown themselves more than capable of headlining in their own right, firstly in the States during late July and then in Japan, just prior to coming to England.

But what of the future? Following their appearance at Castle Donington, the band will then travel back home to begin work on their second album.

"We'll be using Andy Johns as producer once more", says Keifer, "and the actual recording will start in November in Philadelphia, New York and Los Angeles. The LP, as yet untitled, should be out next Spring and then we'll come back to Europe to do a proper tour. This will definitely include a visit to Britain."

But before the task of making a seguel to a monster like "Night Songs" gets underway, Cinderella will be once again giving their utmost on the Donington stage in the process I'm quite certain winning new converts to the cause. Yeah, the battlehorn is once again ready to sound and Castle Donington is about to witness the official British unveiling of another quartet of heavy heroes. For, make no mistake, Keifer, Brittingham, Coury and Labar may take the stage as relative unknowns here, but they'll leave it acknowledged polydecibels of Britain's premier high-steppin' rockin' ball.

MALCOLM DOME, KERRANG!

Pic Ross Halfin

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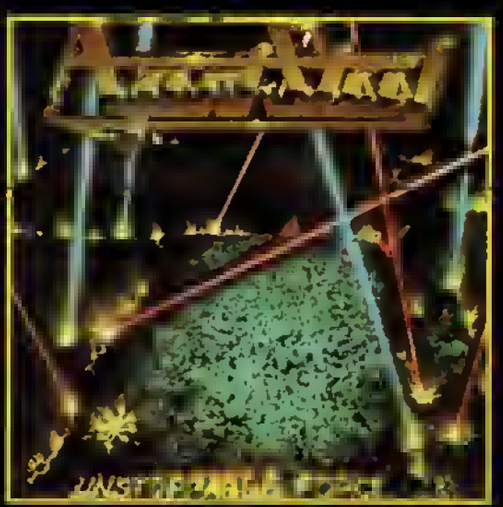

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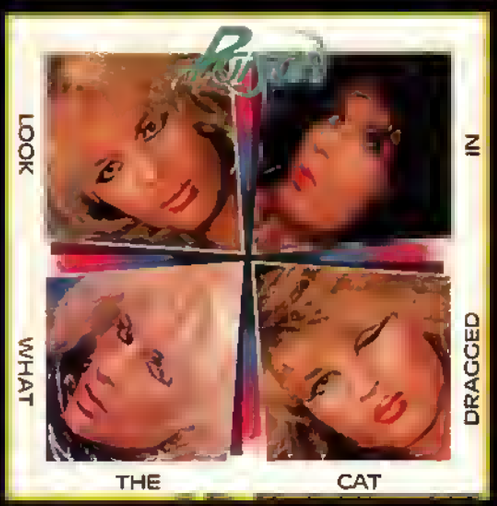

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